VOL. XII. No. 8 JUNE 28, 1945

THE PROMENADE

PROMENADE SYMPHONY CONCERTS

MARILYN NOWELL
Soprano

THE LESLIE BELL SINGERS

ETTORE MAZZOLENI
Guest Conductor

UNIVERSITY of TORONTO ARENA
TORONTO – CANADA

The Toronto Philharmonic Orchestra

Manager: Ernest Johnson EL. 8787
402 Metropolitan Bldg.

Confederation - 1867

In 1850, 17 years before Confederation, the first Heintzman piano had been manufactured and sold in Toronto.

In the ensuing 95 years, four generations of the Heintzman family have passed on their accumulated knowledge and experience gained in the building of fine pianos.

The House of Heintzman joins in Canada's 78th birthday celebration, proud of the part we have played in her musical growth, and proud that Heintzman pianos still rank with the world's finest.

SHEET MUSIC RECORDS

HEINTZMAN & CO.

Makers of Fine Pianos for over 90 Years

195 YONGE STREET ELgin 6201

Robert Merrill With Mazzoleni At Next Concert

Next week's concert already has put Toronto people on the qui vive. The reason is simple. This event of July 5th offers two compelling interests—a talent that has been tried and proved and found good, and another about which others have waxed enthusiastic but which Toronto has not yet experienced.

The Toronto Philharmonic Orchestra, which gives the Proms, will have as guest conductor Ettore Mazzoleni, the highly cultivated associate conductor of the Toronto Symphony Orchestra and the recently appointed principal of the Toronto Conservatory of Music. Many are planning to make sure of tickets because, they say, if Ettore Mazzoleni is directing there will be a fine concert. His is a talent they know and admire not short of high enthusiasm.

On the other hand, there is Robert Merrill whose voice has continually been described as thrilling. On top of that, the Metropolitan Opera has given its accolade, although he is only 27. Even Erno Rapee, who moved in a deluge of talent, became excited over Robert Merrill's voice. When all that happens, curiosity very properly mounts. With pleasure and no little excitement the Proms wait to introduce Mr. Merrill, next Thursday, to the Varsity Arena audience.

As will be seen from next week's programme on page 11, the distinguished conductor and the recent champion in the Metropolitan auditions plan to give a programme marked by both quality and thrills.

Great Loss

The Promenade Symphony Concerts recognize the loss sustained by the music world in the sudden death of Erno Rapee, famous musical director of Radio City Music Hall, and guest conductor whose visits to Canadian cities have been outstanding events. To that recognition of loss, the personnel of the Promenade Symphony Concerts adds deep personal regret.

These concerts are made possible through the courtesy of the Board of Governors of the University and the University of Toronto Athletic Association, who place this building at the disposal of the Promenade Symphony Concerts.

Tonight's Programme

ETTORE MAZZOLENI
Guest Conductor

THE LESLIE BELL SINGERS

MARILYN NOWELL
Coloratura Soprano

God Save the King

I. Knightsbridge March - - Coates

II. GROUP OF SONGS:
- **(a) Russian Sailors' Dance, from The Red Poppy - - Gliere**
- **(b) Drink To Me Only With Thine Eyes**
- **(c) Soon-A Will be Done - - - Negro Slave Song**

THE LESLIE BELL SINGERS

III. Suite - - - - - - - Byrd-Jacob
- **(a) The Earl of Oxford's March**
- **(b) Pavana**
- **(c) The Bells**

IV. Aria with Orchestra:
Mad Scene, from Lucia di Lammermoor - - Donizetti
Soloist: MARILYN NOWELL

V. Espana - - - - - - - Chabrier

- - - Intermission - - -

VI. Overture: The Marriage of Figaro Mozart

VII. Voices of Spring - - - Strauss

VIII. (a) Aria with Orchestra:
Chacun le sait, from Daughter of the Regiment - Donizetti
(b) Two Songs with Pianoforte:
Do Not Go My Love - - - Richard Hageman
Mother Dear—Polish Folk Song Arr. by Estelle Liebling
Soloist: MARILYN NOWELL
At the Piano: Leo Barkin

IX. (a) Russian Dance - Shostakovich
(b) Polka

X. Group of Songs:
- **(a) Song of the Bayou - - Bloom**
- **(b) Ave Marie - - - Schubert**
- **(c) Tradi Nuka - Latvian Folk Tune**

THE LESLIE BELL SINGERS

XI. Finale—Symphony No. IV - - - Tchaikovsky

Heintzman Piano

Concert Management for Miss Nowell: Dolores Hayward.

Programme Notes

JUNE 28, 1945

By LEO SMITH

I. KNIGHTSBRIDGE MARCH - Coates (1886-)

For many years Eric Coates was First Viola in the Queen's Hall Orchestra, London. To the general public, however, he is known as a composer of music which seeks to combine popular appeal with skilful workmanship. Of such a kind is his London Suite, in which is found the Knightsbridge March. Knightsbridge is a district of London, and it is likely that the hearing of a military band, parading its streets with energetic and joyful sounds, may have been the germ of suggestion for this rousing piece.

II. GROUP OF PART-SONGS:

(a) Russian Sailor's Dance, from the Red Poppy - - Gliere (1874-)

(b) Drink To Me Only With Thine Eyes

(c) Soon-A Will be Done - - - Negro Slave Song

THE LESLIE BELL SINGERS

III. SUITE - - - - - - Byrd-Jacob (1542-1623)

(a) The Earl of Oxford's March

(b) Pavan

(c) The Bells

William Byrd, once the undisputed monarch of English music, essayed many experiments in instrumental music. For the virginal (an early and simple form of harpsichord) he wrote dance tunes—such as Corantos, Pavans, Galliards, and even programme music. Among the latter is "The Earl of Oxford's March", a movement from "Mr. Bird's Battell"—actually one of the earliest known examples of programme music; another is The Bells—this, though, a separate piece. Naturally his realistic effects, compared to those we hear now, are tempered with such moderation, that they sound merely quaint and antique. We marvel that people may have thought them at all startling. But, of course, one must remember his resources—a sweet, genteel sound, from the gentle plucking of strings, and harmony which knew not harsh dissonance. In those days, of course, music was more at home when it expressed the gentler feelings.

In scoring this music for orchestra, Mr. Gordon Jacob, professor of composition at the Royal College of Music, London, has performed a great service. For it permits a delightful excursion into late 16th century music, and yet we can listen and enjoy without that difficult task—the straining of the historical sense.

IV. ARIA with Orchestra:

Mad Scene, from Lucia di Lammermoor - - Donizetti (1797-1848)

Soloist: MARILYN NOWELL

In the third act, Lucia, forced into marriage both by treachery and the desire to avert the ruin of her house, kills the bridegroom and goes insane. The story is based on the novel by Sir Walter Scott. The work, too, is remembered as one of the first prima donna operas, and, also, as showing a 19th century trend—that of changing happy to tragic endings.

(*Programme notes continued on page 6*)

ASHLEY & CRIPPEN

PHOTOGRAPHS

196 Bloor St. West

Before the Prom . . .

Dine at

HONEY DEW GRILL

•

204 BLOOR STREET WEST

Opposite Varsity Stadium

If you must leave before the end of the program, please do so in the intervals between the numbers, and not after the performance of the number has begun.

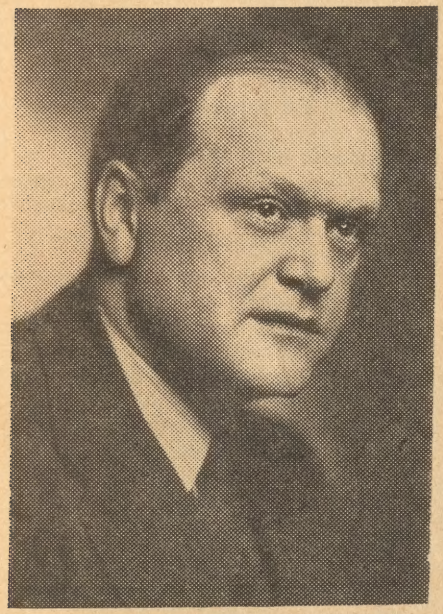
Tonight's Guest Conductor Continues Brilliant Career

Ettore Mazzoleni, the distinguished Canadian musician who appears as guest conductor of the Proms, this week and next, was born in Switzerland and educated in England, where he graduated from the University of Oxford in arts and in music. Subsequently, winning scholarships in composition and piano, he studied at the Royal College of Music and earned such a place for himself there that he was appointed to the staff as coach and conductor. In this capacity he worked in close association with Vaughan Williams and Sir Adrian Bault.

Appointed to the staff of Upper Canada College in 1919, he immediately took an active part in musical affairs. In 1935, he was appointed conductor of the Conservatory Symphony Orchestra. Under his direction that organization made remarkable progress, introducing many new musical works, including a number by young Canadian composers.

In 1942, he became associate conductor of the Toronto Symphony Orchestra, and he has recently been made principal of the Toronto Conservatory of Music. His broadcasting activities are many and include the current Dominion Concert Series, with outstanding Canadian artists as soloists.

Ettore Mazzoleni



LESLIE BELL, Director of the Leslie Bell Singers, the excellent group of vocalists who share the honors as guest artists tonight.

New Coloratura Appears Tonight

Marilyn Nowell, the new soprano singer with whom Toronto makes first acquaintance to-night, comes from New Orleans. She has just turned eighteen, and this Toronto appearance is one of the first major engagements she has been permitted to accept, although she has received flattering offers for several years. Her parents had firmly insisted that she finish school first and advance her musical studies at the Juilliard.

In May of this year, Miss Nowell made her debut in light opera, singing the title role of Nanette in No, No, Nanette, a Detroit Civic Light Opera production in which she played opposite Ralph Dumke.

Her father is a major in the American army, and her mother is assistant to the director of the North Atlantic Area American Red Cross.

Franx Joseph Haydn left 1,047 musical works.

THE VOLKOFF CANADIAN BALLET, shown here in an action picture, will appear with the Toronto Philharmonic Orchestra at the Prom Concert of July 12th. Antal Dorati, musical director of the Russian Ballet, is coming as guest conductor for that night.

- - - Programme Notes—continued - - -

V. ESPANA - - - - - - - Chabrier (1841-1894)

Composed in 1883 this work was the outcome of a tour in Spain. While there, Chabrier became interested in Spanish, and, particularly, Andalusian folk-music. He noted down that which he heard, and, on his return to France, he wrote this Rhapsody, incorporating in it a few of the most appealing tunes from his collection. Performed soon afterwards by Lamoureux in Paris, it gave success as his reward. For the Rhapsody made immediate appeal, and today, outside of France, it is the best known work which he penned.

It is said that Spanish music reflects Spanish temperament and character very closely. A people passionate rather than phlegmatic, they leap rather than walk. This shows itself in their musical art. For they are fond of the short piece, with its roots in dance rhythms, rather than of the symphony which unfolds itself slowly and at length.

And although Chabrier belongs to France rather than to Spain, he proved in this Rhapsody that he could reflect the characteristics of races other than his own. For in this work he always delights us with typical Spanish colour, with freshness, and with vitality.

- - Intermission - -

VI. OVERTURE: The Marriage of Figaro - - - - - - Mozart (1756-1791)

(*Programme notes continued on page 8*)

Every Gold Flake is a masterpiece of quality attained through hand-picked selection of leaf and painstaking manufacture.

W.D. & H.O. WILLS'

Gold Flake

CORK TIP CIGARETTES ALSO PLAIN ENDS.

The Cigarette of Good Taste

Asks Audience For Themes Then Improvises on Them at the Piano

Grace Castagnetta

The playing by Grace Castagnetta, pianist, is one of the new treats which the Proms have planned for this season. While she has made musical headlines for many reasons, her distinctive contribution is her creative gift for improvisation. When she asks her audience for themes, and then promptly creates a finished composition from these requests, her listeners often have one regret—that what they have just heard was not recorded for permanent enjoyment.

Leonard Liebling, editor of the Musical Courier, has said of her: "This young artist, in my opinion, has recaptured for our day the lost ast of spontaneous creative utterance.

She is to come to the Proms in September.

Robert Merrill's Baritone Was Rapee's Sensational Find

Erno Rapee heard a baritone voice on a newsreel singing The Star Spangled Banner. The singer was unnamed. Erno Rapee immediately took steps to find out who this singer was—and discovered Robert Merrill, the man with the voice which thrills.

For some time, people were saying that this young singer should make the Metropolitan soon, and in 1940 he was the youngest semi-finalist of the Metropolitan Auditions of the Air. There was some way yet to go. This year, Robert Merrill dropped the "semi" and was one of the two singers to be awarded the much-coveted silver plaque, the prize of $1,000 and a contract with the Metropolitan.

Merrill, now twenty-seven, was one-time pitcher with a Brooklyn semi-professional baseball team. An injury sustained while playing football prevented his being accepted by the armed forces. He has, however, sung for hundreds of camps and hospitals.

Next Thursday night, Toronto will have a chance to greet this artist in the year of his triumph. So far, he is known to the greater number merely as the stirring voice heard on major programs of the air. He will make his personal appearance with an ingratiating program of arias and songs.

- - - Programme Notes—continued - - -

The name Figaro is associated with quick wit and cunning. A creation of the French playwright, Beaumarchais (1732-99), Figaro appears in The Barber of Seville as a barber and in The Marriage of Figaro as a valet. In both he appears as a victor in a trial of wits. Three noted composers—Mozart, Passiello and Rossini have used his story for operas. That of Mozart's particularly has historical interest. Figaro, as a play, had been banned by the Emperor Joseph II. It flavoured too much of certain objectionable traits common to French farce. But when set to music—to use a common expression—it got by. So again the addition of music lessened the magnitude of questionable realism. As in our prohibition days, good people saw no objection to drinking songs, so in older days they saw no objection to Figaro with music. As for the Overture—it is carried along on a waft of air, and is gone. But it leaves behind a pleasant memory, a joyful few minutes, undisturbed with ponderous thinking and painful doubts.

VII. VOICES OF SPRING - - Strauss (1825-1899)

VIII. (a) ARIA with Orchestra:
Chacun Le Sait, from Daughter of the Regiment - - Donizetti (1797-1848)
(b) TWO SONGS with Piano:
(1) Do Not Go My Love - - Richard Hagerman (1882-)
(2) Mother Dear - - - - Polish Folk Song

Soloist: MARILYN NOWELL

At the Piano: Leo Barkin

(*Programme notes continued on page 10*)

HANDICRAFT FOR RELAXATION

Handicrafts provide ideal recreation—escape from boredom—sharpen the intellect for everyday tasks. We supply Craft Material for Occupational Therapy Departments, Educational Centres and Recreational Clubs, also for the individual home craftsman.

Lewis Craft Supplies Limited

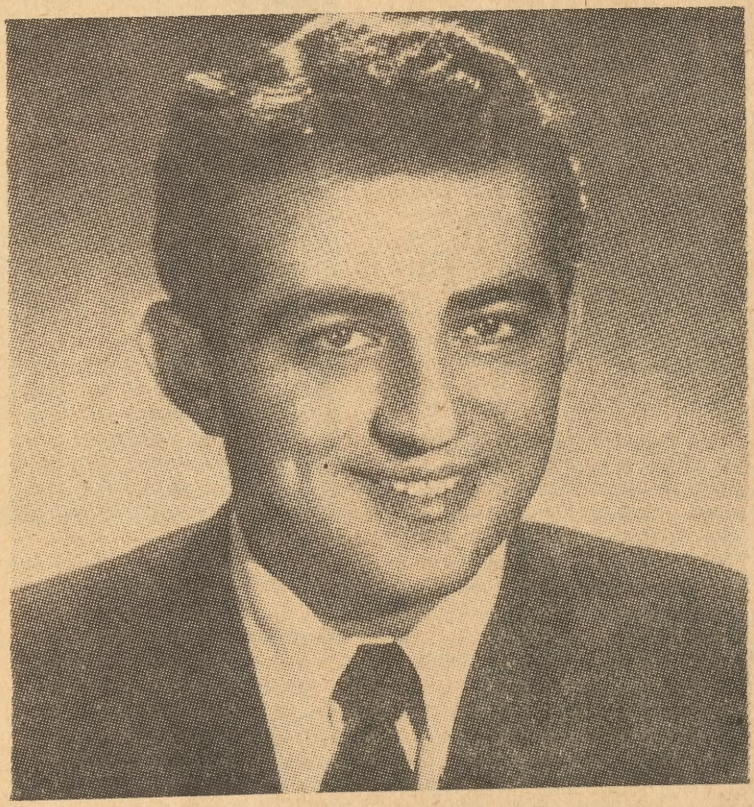
EIGHT BATHURST STREET — TORONTO 2B, CANADA

CANADA'S FOREMOST CRAFT SUPPLY HOUSE

NEXT THURSDAY

Promenade Symphony Concerts

Present



ROBERT MERRILL

Baritone

27-year-old Winner in The Metropolitan Opera Auditions

SEATS ON SALE TOMORROW MORNING

Batons for Many Famous Conductors Made by Toronto Musician

Canadian hickory wood, hunted out by an old Indian and fashioned by a Toronto musician, has formed the batons used by some of the most famous conductors who have appeared in America. Edward Smeall, trumpet player of the Toronto Philharmonic Orchestra, has been seen and heard at many Prom Concerts, but the fine craft which has given him an international connection has been known to few.

Toscanini and Stokowski are among the conductors for whom Mr. Smeal has made dozens of batons. Franco Autori, who conducted the last two Proms, had put a visit to Mr. Smeall on a "must" place in his diary for his Toronto visit, as he wanted to order some batons.

A baton must have balance. If it is brittle or "stiff as a poker", its slender strength will not stand the strain. On the others hand, if it wobbles, it is a horror. The trick is to find the wood with the right firmness and lightness. While Mr. Smeall has got his wood from many sources, that with which an Indian supplied him was the best. Batons can be made by machinery, but it needs handicraft to turn out an ideal one. The delicacy of the operation will be seen from the specifications of the first baton Mr. Smeall ever made, about thirty-seven years ago. It was 22 inches long, one-quarter of an inch in diameter at the base and graduated to one-sixteenth of an inch at the tip.

At one time, Mr. Smeal had several hundred fine tools and, as an avocation, engaged in some ornamental carving as well as in the making of batons. He has given away numbers of his tools to woodwind players who fashion the reeds for their own instruments.

VIVIAN DELLA CHIESA, soprano, one of the guest artists coming to the Proms this year.

- - Programme Notes—Continued - -

IX. (a) Russian Dance - Shostakovich
(b) Polka (1906-)

Dmitry Shostakovich, representative of Russian realism—i.e., music which reflects life, gives direction, and unifies national interests—is also famous as a satirist. His Polka is called "Once upon a time in Geneva". It is the musical equivalent of the phrase: "The League of Nations; it couldn't stop a dog-fight."

X. GROUP OF PART-SONGS:
(a) Song of the Bayou - - Bloom
(b) Ave Maria - - - Schubert (1797-1828)
(c) Tradi Nuka - Latvian Folk Tune
THE LESLIE BELL SINGERS

XI. FINALE—Symphony No. 4 - - - Tchaikovsky (1840-1893)

SCARLATTI AND HANDEL

Domenico Scarlatti attended a masked ball in Venice where a musician was improvising incognito at the harpsichord. Suddenly he exclaimed: " 'Tis the famous Saxon or the Devil!" It was the famous Saxon, Handel, and a long friendship between the two musicians began that night.

HOT DISCUSSIONS

So great and so heated were the arguments about Wagner's music in the 1860's that German cafe owners put up placards: "It is forbidden to discuss religion or Wagner"—hoping thus to cut down on the breakage of china which resulted when verbal arguments became fisticuffs.

Promenade Symphony Concerts

Presented by

Toronto Musical Protective Association

Business Manager.....Ernest Johnson
Committee.....Rex Battle
Leo Smith
William Lobraico
Public Relations.....Pearl McCarthy
Tickets.....Miss Mary Tench
Place.....University of Toronto Arena
Time.....Each Thursday at 8.50 p.m.
Doors are opened.....7.50 p.m.

THE PROMENADE

Published by

Promenade Symphony Concerts Programme

(Copyright 1934)

(The Toronto Musical Protective Association)

For advertising rates and all particulars concerning this publication—call

402 Metropolitan Building **Elgin 8787**

Box Office Information

Prices: Reserved $1.00 and 60c; General Admission 40c. No Tax.

Tickets for next week's concert may be purchased daily at Heintzman's and Moodey's from **10 a.m. to 4.30 p.m., Saturday 10 a.m. to 12.30 p.m.** They may also be purchased at the Varsity Arena Box Office, but on **Thursdays only, 10 a.m. to 6 p.m.**

Mail orders for future concerts, when accompanied by remittance, will be accepted, by mail only, and will be filled in the order in which they are received. Out-of-town cheques must include bank exchange charge. Enclose stamped addressed envelope for return of tickets. Make remittances payable to **"Promenade Symphony Concerts"** and address as follows:

Promenade Symphony Concerts,
Prom Box Office,
c/o Heintzman & Co.,
195 Yonge St., Toronto.

For further information, phone the Box Office—**AD. 6269.**

PLEASE

The City of Toronto fire regulations require that steps and approaches be unobstructed at all times. Therefore we request late arrivals to co-operate in this regard.

Next Week's Programme

THURSDAY, JULY 5, 8.50 P.M.

(Subject to change without notice)

ETTORE MAZZOLENI, Guest Conductor

ROBERT MERRILL, Baritone

God Save the King

I. Overture - - - - - Handel-Elgar

II. Shropshire Lad—Rhapsody - - - Butterworth

III. ARIAS with Orchestra:
(a) Cavatina, from Faust - - - Gounod
(b) Largo al Factotum, from The Barber of Seville - Rossini

Soloist: ROBERT MERRILL

At the Piano: Leo Barkin

IV. Peer Gynt Suite No. 1 - - - Grieg
(a) Morning
(b) Anitra's Dance
(c) Death of Ase
(d) In the Hall of the Mountain King

- - - Intermission - - -

V. Unfinished Symphony - Schubert
(a) Allegro Moderato
(b) Andante con Moto

VI. (a) ARIA with Orchestra:
Toreador Song, from Carmen Bizet
(b) Group of Songs with Pianoforte:
Se tu m'ami - - Bergolesi
Down to de River - MacGimsey
Jonah and de Whale - - - MacGimsey
La Danza - - - - Rossini

Soloist: ROBERT MERRILL

At the Piano: Leo Barkin

VII. Artists' Life - - - - - Strauss

Looking Ahead . . .

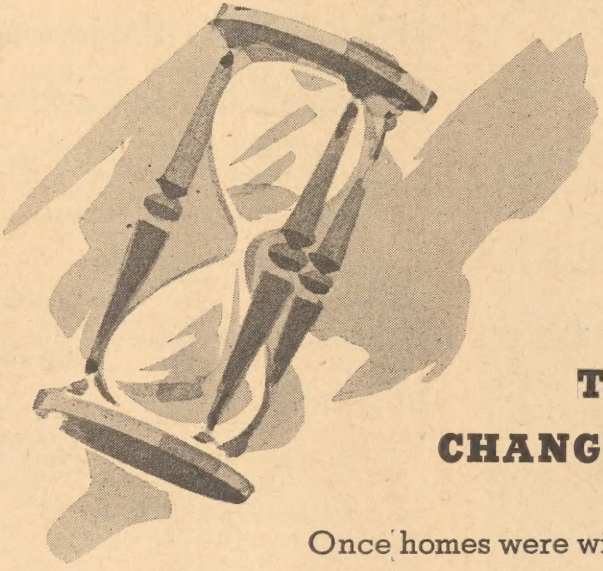
July 5th—Ettore Mazzoleni
Guest Conductor
Robert Merrill.....Baritone

July 12th—Antal Dorati...Guest Conductor
Volkoff Ballet.....The Dance
John Hamill.....Tenor

July 19th—Dr. Charles O'Neill
Guest Conductor
Vivian Della Chiesa....Soprano

July 26th—Valter Poole...Guest Conductor
Doris Stockton.....Marimba

NOBLE SCOTT CO. LTD. 100



TIME CHANGES THINGS

Once homes were without pianos . . . the concert hall was the only place people could thrill at its music. Then came the first home instruments . . . often fragile . . . but an important step, from which manufacturers have evolved the exquisite models of to-day. Now, any home can have its own instrument . . . grandly large or compactly small . . . beautiful in tone and case, a treasured item for the whole family. Choose yours from the selection of Winter and Mason & Risch models at

EATON'S COLLEGE STREET
—Main Floor

EATON'S MAIN STORE
—Fifth Floor

EATON'S - COLLEGE STREET